



Big Sculpture for Little
Scaling Up

By Tj. Aitken

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To the sculptor:

The 3 book series is a step by step explanation for creating big sculpture for very little money. Tj's studio photographs and notes have been laid out to best show the process he developed over several years. The text includes discussion on tools and techniques as they are used on the pieces, as well as errors and how to fix them. All three books are intended as studio guides for experienced sculptors who are ready for some new professional techniques. Simple, inexpensive tools and materials are used to make dramatic works. The final book illustrates the formula developed for stone coating the pieces with a new process using polymer modified concrete.

Content & Process Outline

(a summary for use on your project)

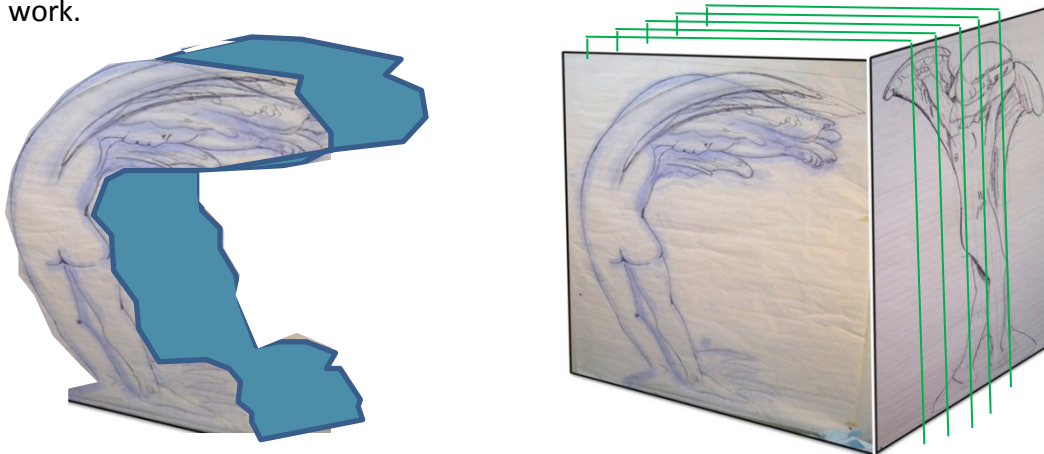
Preparation: Read the entire book and create your maquette while thinking through the full size build. Paint the maquette white and get a digital camera.

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Carving Foam- tools and techniques are covered in:	Book 2.
Stone Coating - polymer modified cement, covered in:	Book 3.

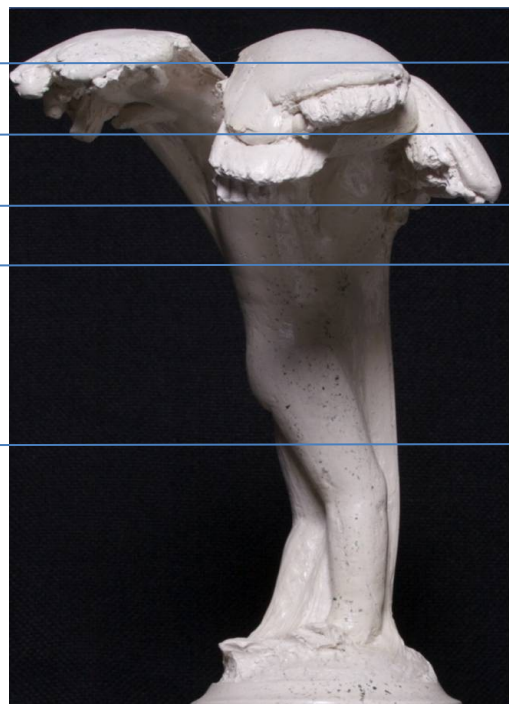
Enlargement from a Maquette

Creating Control Drawing Views or- The Layout

The layout is your map and blueprint for all the decisions and planning of work to construct this piece. A layout must have two views that are proportionately correct to each other and indicate all the key details that you intend to create. **Think of them as mounted to a block.** One on the side and one on the end. If we cut to these lines through the block we get a simple version of our piece. This is why we are so careful to get the dimensions right. The views are perpendicular in 3D but we set them out side by side for our layout work.



Direct, simple drawings are best with clear lines that define key forms. Creating these is all about proportion and position. If you had mechanical drawing you have a clue. Your maquette and your eye position will have to give you the clues to get it created. Tape up your two pieces of paper side by side and mark the maximum height and base line (floor). If you're starting in PowerPoint you can position your photos side by side and place some horizontal lines to key elements. Had I known this on this project I would have shot picks more carefully and avoided the reconciliation work on the drawing. (Note how my details don't align well here).

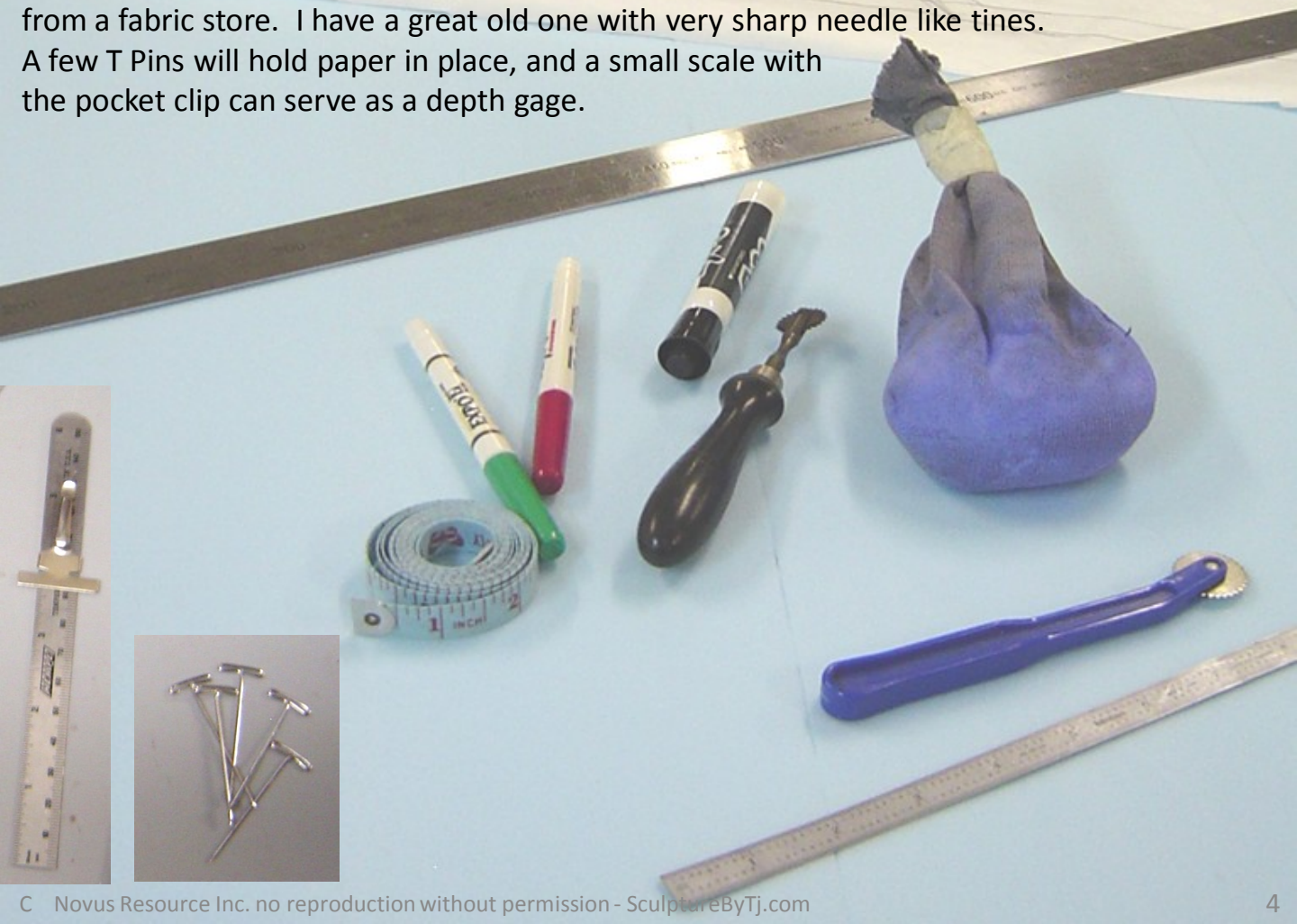


Tracing Out Cut Lines

You trace the lines of all the outermost edges of the sculpture on this piece by perforating the side view drawing paper that has been positioned on the foam sheet. "T" pins hold it in place and you work along each line with the pounce wheel, perforating the paper and the foam together. Capture many detail lines as well so you can use these to position other planks and keep track of where you are on the form.

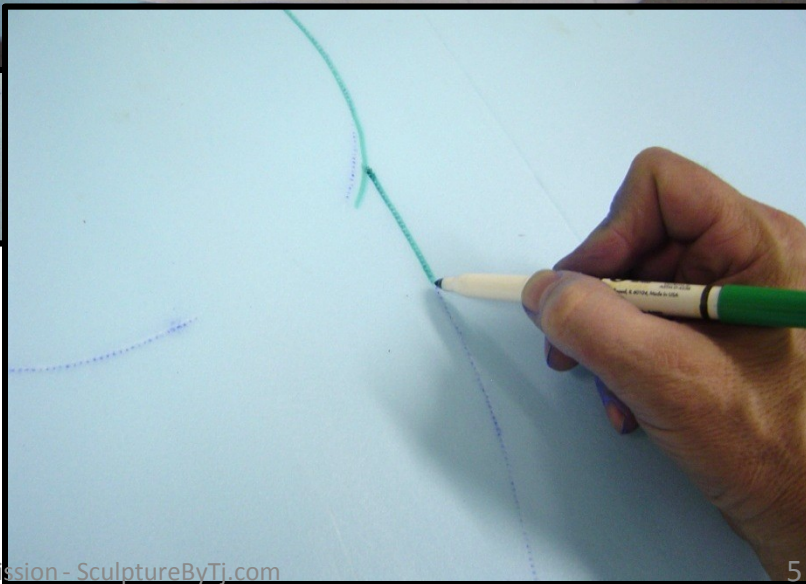
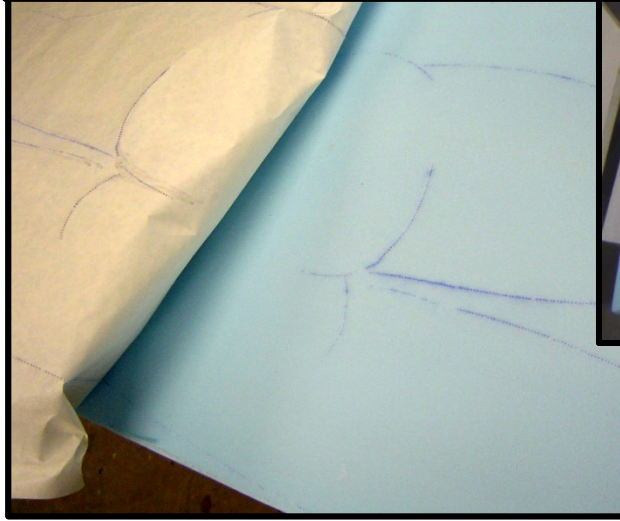
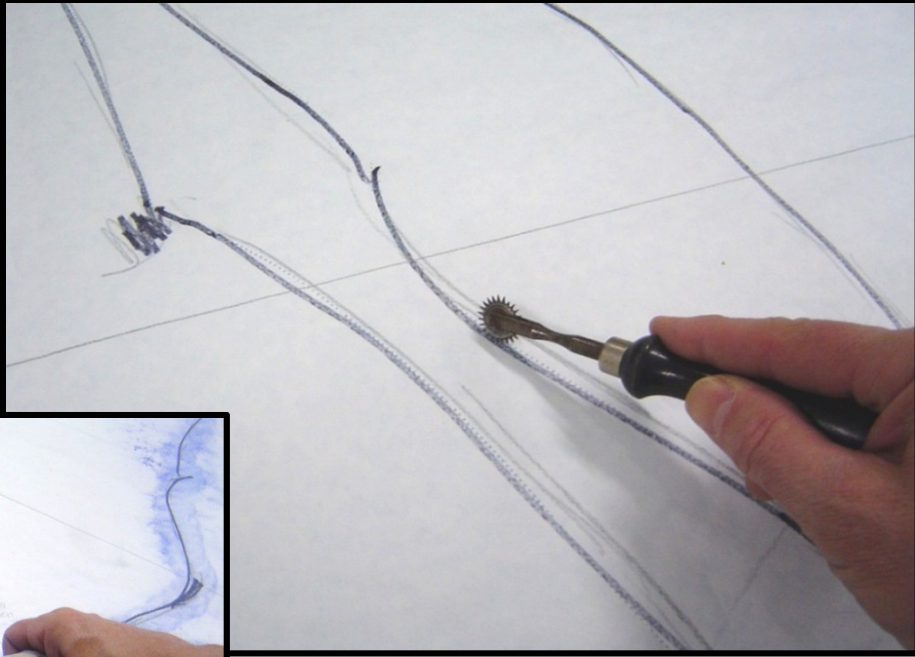
Tools

For this Job you need measuring scales, dry erase markers, a pounce wheel and chalk bag. The kind of chalk that goes in a chalk line for construction, put into a sock, works great. I keep this in a zip lock. A pounce wheel can be purchased from a fabric store. I have a great old one with very sharp needle like tines. A few T Pins will hold paper in place, and a small scale with the pocket clip can serve as a depth gage.



Transferring Lines

Trace out lines and pounce them with the chalk bag. This pushes the chalk through the holes and marks the foam so you can see them. Once the paper template has holes you can position it on another sheet and just pounce it again with chalk to make another one.



When the paper is peeled back the line is visible but a little weak. Trace over with dry erase to make sure you can read it while you are cutting. Dry erase marker will not dissolve foam where others will.